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► **To cite this version:**

Sébastien Douchet. Annotating, Copying and Cutting Medieval Manuscripts in the 17th Century The Case of Hubert Gallaup de Chasteuil. *Uses of the Past: Cultural Memory in and of the Middle Ages* ", Twenty-Ninth Annual Spring Symposium of the Medieval Studies Institute, Indiana University Bloomington, Mar 2017, Bloomington, United States. hal-03313288

HAL Id: hal-03313288

<https://amu.hal.science/hal-03313288v1>

Submitted on 3 Aug 2021

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Annotating, Copying and Cutting Medieval Manuscripts in the 17th Century
The Case of Hubert Gallaup de Chasteuil

Sébastien Douchet - Aix-Marseille Université - France

Symposium

Uses of the Past: Cultural Memory in and of the Middle Ages
 Indiana University Bloomington - 2-3 March 2017

The turn of the 17th and 18th centuries marks the « rediscovery of the troubadours » among the Parisian intellectual and social circles. The « gallant troubadours » and their poems were in favour in conversations and debates, but also correspondences, gazette articles, as well as scientific and fictional works.

More specifically, in the gallant circles, the link between Middle Ages and the present time has been abundantly commented upon, especially concerning the role of the medieval love courts: the active participation of women in poetic creation and their function as secular judges in matters of love morality in these courts seem to have heralded and justified the active role of women and their salons in the establishment of civility and amiability — two core characteristics of gallantry.

The troubadours were seen as pioneering ancestors of gallantry — a modern, aristocratic, and feminine movement. In 1702, in her *Apotheosis of Mademoiselle de Scudéry*, **[SEE IMAGE BELOW]** Marie-Jeanne L'Héritier de Villandon placed the troubadours in the parade of poets celebrating Scudéry's apotheosis, in other words the writer's arrival on the Parnassus. **[SEE IMAGE BELOW]**

Tibullus and Propertius are amongst the first ones, crowned with shiny laurels and blooming myrtle. Agreeably, the gallant troubadours of Provence were part of the cortège. Those who appeared with most distinction amongst the Poets were Jaufréd de Rudel, who died from his love for a foreign princess for whom he sailed across the sea after learning about her charms; GA, who died from the same passion as Jaufréd for the fair and wise Comtesse de Die. Ellis de Barjols, Knight, lover of the fair Princess of Forcalquier, and Boniface de Castellane, passionate lover of the comely Belliere. The remembrance of the Poets' delicate loves and beautiful works drew much attention to them at first...

In the description of the procession, the troubadours Jaufréd Rudel, Guilhem Adhemar, Elyas de Barjols, Boniface de Castellane follow the likes of Tibullus and Propertius in a cortège that also includes 16th and 17th century poets. This description poetically mimics the movement of Literary History conceived as an uninterrupted continuum characterized by aesthetic progress.

[SEE IMAGE BELOW] Indeed, in 1696, in her *Letter to Mademoiselle de G.*, MJL'HdeV said that the novel was invented by the troubadours and that the irresistible movement of History brought this literary genre to a state of absolute perfection thanks to the gallant novelist Mademoiselle de Scudéry:

The gallant troubadours pre-empted that their works would be developed upon. Before them, novels were unknown. Then some were written. For centuries, this type of production became increasingly beautiful, and they finally reached the perfection up to which Mademoiselle de Scudéry raised them.

However, this continuous embellishment of the novel genre would not be simply linear, and MJ dwells on the reasons why: the troubadours' tales were first transmitted orally to children through governesses and grandmothers «in order to shape their minds with a hatred for vice and a love for virtue». Through the centuries, because of this oral transmission, the novels «degenerated» and «lost part of their beauty».

The decadence of these novels caused their waning favour, it thus seemed wise to trace them back to their sources, which triggered the revival of the troubadour tale.

It is easy for the reader to assume that MJL rhetorically hides behind the convenient indefinite phrasing of «it seemed wise» (an impersonal 'on' in French). She presents herself as one of the pioneers of that return to the sources. **[SEE IMAGE BELOW]** In 1706, she states that she read a genuine medieval manuscript in order to write her collection of so-called Egnlish tales entitled *The Dark Tower and the Bright Days*. She declares that she borrowed her matter and some lyrics that she inserted in her tales from it. However, scholars, like Marine Roussillon or Alicia Montaya, consider the troubadour sources of the gallant milieux predominantly secondary printed sources, essentially Jean and César de Notredame. According to such studies, the access to genuine manuscripts would have been marginal. Is the found manuscript *topos* or reality? MJH gives details about this manuscript in her *Preface*:

A learned man with an insatiable curiosity for anything related to Gaulish Antiquity had in his possession the manuscript that I just mentioned. He agreed to share the very rare document with me. It is from that manuscript that I drew the Tales of King Richard [the Lionheart] that I am giving to the public today.

Is it possible to identify this manuscript, if it ever existed? In a 1703 letter, MJL lengthily explains what medieval love courts are. She praises the «Provençal gentleman full of profound knowledge», Mr de Chasteuil, author of a *Discourse* in which she found what she knows about the love courts. We can assume that this Mr de Chasteuil is the aforementioned «learned man» of the *Preface*. **[SEE IMAGE BELOW]** Indeed, MJL read Pierre's *Discourse of the Triumphal Arches*, which was published in 1701. Pierre declares that he learned about the existence of the love courts through the copy of a medieval manuscript commissioned by his brother. **[SEE IMAGE BELOW]**

And it's only upon reading the manuscript copied for my brother HGC, Crown prosecutor at the parliament, that I found the origin and foundation of this Love Parliament, which is the theme that I expose [here].

L'Héritier quotes PG who in turn quotes HG, who owned the copy of a genuine manuscript. Such a blurring of sources confronts the reader to potential literary forgery from Marie-Jeanne L'Héritier.

However, I have found the initial source. **[SEE IMAGE BELOW]** It is kept today in Béziers Public Library and it consist in the copy of a medieval song book now kept in the BnF. I have established that Hubert didn't commision it but copied it himself. I also could ascertain through philological evidence that MJH didn't consult the original medieval manuscript, but consulted Hubert's copy of it. The *Preface* to the *Dark Tower* actually refers to a fictitious manuscript, supposedly composed by Richard the Lionheart himself, but its content indirectly derives from a real manuscript through Hubert's copy. The manuscript of Richard the Lionheart never existed, but the fictional figure of the scholar lending his manuscripts to the author derives from a real activity: namely the circulation of copied medieval manuscripts in the gallant high society.

Hubert owned a rich library and many medieval manuscripts which he endeavored by manipulating and transforming them. This work of Gallaup features increasing connections between medieval manuscripts and modern thought. Let's have a look to three of these manuscripts.

[SEE IMAGE BELOW] The Béziers manuscript is divided into several sections. Like the original manuscript, each section opens on a troubadour's name, then is followed by a *vida* (a biography of the troubadour), then poems, and it ends with a series of remarks in Modern French by Hubert, comparing the text from the manuscript he's copying to what the printed sources say about it, especially Jean de Notredame. When necessary, Hubert corrects the printed sources. Therefore, Hubert's copy is a sort of critical edition of the medieval manuscript. **[SEE IMAGE BELOW]** Some sections have been illustrated with painted engravings and watercolors from the 17th century, representing both troubadours and *trobairitz*, the female counterparts of troubadours.

The 17th-century writing, the use of paper, the scholarly comments and images: such aspects turn the collection into a modernized version of the medieval book which conceptualises the link between its author and the Middle Ages. Hubert's comments create a critical distance from the figure of authority embodied by Jean de Notredame since 1575. **[SEE IMAGE BELOW]** Hubert also modernizes the image of the troubadours by updating their iconography (engravings representing knights, **[SEE IMAGE BELOW]** Azalaïs de Porcairagues as an aristocrat wearing the ruff-collared dress typical of 1580-1620s fashion) and by exploiting images referring to bygone days (**[SEE IMAGE BELOW]** with

Bertrand del Pojet as a knight from the late Middle Ages, **[SEE IMAGE BELOW]** and the Countess of Die dressed in Antiquity-style garments).

The representation of the poets of the past places them in a continuum that spans from the Antiquity to the 17th century. The « of Old » conceptualised as a disconnected time by Jean de Notredame, becomes an « of Late » with Hubert, as he produces the image of an uninterrupted history infusing present times. In other words, this handwritten re-creation of the medieval sources exemplifies a type of relation to the Middle Ages that is very close to the one designed 30 years later by MJL in her *Letter to Mademoiselle de G.* or in her *Apotheosis*.

However, the link uniting Hubert to the Middle Ages is not simply intellectual. It also has biographical aspects that are particularly interesting, as they show a personal commitment to medieval manuscripts. Some of his manipulations show a complex staging of Hubert's own self, his public persona but also his intimate self.

[SEE IMAGE BELOW] In manuscript 405 from the Carpentras Public Library, **[SEE IMAGE BELOW]** Hubert bound an authentic manuscript of the *Chanson de Beuves de Hanton (Bevis of Hampton)* **[SEE IMAGE BELOW]** together with a copy of verse excerpts from an Old French translation of Boethius *Consolation of Philosophy*. **[SEE IMAGE BELOW]** He also cut manuscript pages to ornament a title page in his own way, **[SEE IMAGE BELOW]** and wrote an original preface. **[SEE IMAGE BELOW]** He made a table of contents and re-used engravings from the 17th century including one that he would use as postiche frontispiece for the *Bevis*.

[SEE IMAGE BELOW] The engraving is an etching from the 1639 edition of *Ariane*, a novel by Jean Desmarets de Saint-Sorlin, which takes place under the reign of Nero and tells the adventures of Ariane between Rome, Greece and Sicily. **[SEE IMAGE BELOW]** It represents Ariane accompanied by her uncle Dicéarque welcoming Mélinte, followed by Palamède outside the gates of Syracuse. The text boxes of the original engraving have been cut out. It was then pasted onto a sheet of paper and Hubert inscribed the following text: **[SEE IMAGES BELOW]** « Le Romant de Beves & Josienne » (« the novel of Bevis and Josienne »). **[SEE IMAGE BELOW]** He also added the names of the heroes of the *Bevis* next to all the characters on the picture, including the hero's horse, **[SEE IMAGES BELOW]** Arondel. Ariane then becomes Josienne, Melinte Bevis, Dicéarque Hermin and Palamède Thierry.

The effect of temporal discrepancy is rather striking. The altered engraving represents the young protagonists of a medieval « novel », wearing 17th century garments and facing Greeks wearing peplos and oriental clothes. Here, the various temporal elements of the iconographic cycle presented in the Béziers manuscript (antiquity, middle ages, 17th century) come together. Through the choice of Desmarets's novel, which features a feminine heroine, the position of women is also highlighted. The formal composition of the engraving matches the narrative framework of the *Bevis of Hampton* and

illustrates it easily: the oriental outfit works well with the character of Hermin, king of Armenia, and Bevis receives his weapons and his horse from Josienne's hands. The iconographic structure of a 1639 engraving is thus adaptable to the narrative structure of a medieval story, which once more hints at a continuity between the concerns of old novels and contemporary ones.

What's the hidden agenda of this work? **[SEE IMAGE BELOW]** In his *Preface*, Hubert wrote that the *Bevis* manuscript he reused was located « in one of the oldest libraries of Reims in Champagne ». And he would not have read it « if the long and strenuous idleness that [his] misfortune brought to [him] hadn't led [him] to that tiresome read ».

I thus tried to understand the meaning of the allusion to his « misfortune » and the mention of the city of Reims. In order to do so, one has to go back to Hubert's biography. **[SEE IMAGE BELOW]** He was one of the most prominent figures of Saint Valentine's day, February 14th 1659, which marks, in the city of Aix, the beginning of an insurrection against the representative of royal power. For his revolt, Hubert was sentenced to exile and the confiscation of all his property. Archives show that he has been kept at the Bastille in 1670 before being exiled to Reims, which clarifies the argument of the *Preface*.

[SEE IMAGE BELOW] The quote that closes the *Preface*, as well as his Table of Contents, **[SEE IMAGE BELOW]** « *Deus nobis hec otia fecit* » (« God provided us with idle time and leisure »), is enlightening. It's the 6th line from the first eclogue in Virgil's *Bucolics* in which Melibeus, expelled by Augustus, needs to leave his land. The collection is thus placed under the patronage of a political exile, which creates a *mise en abyme* of the situation Hubert found himself caught in.

The city of Reims, where Hubert was relegated, is mentioned two other times in the collection, more particularly at the end of the copy of the *Consolation* **[SEE IMAGE BELOW]**

End of the verse by Jean de Meun containing in its translation of the *Comfort of Philosophy* by Boethius, whose prose he also translated. Those lines were taken from the ancient manuscript by the aforementioned author, kept in the library of the Notre Dame church in Reims.

During his relegation in Reims between 1671 and 1672, Hubert dismantled, cut and copied several medieval manuscripts that he bound together. The choice of the texts is clear: the *Consolation* is a philosophical text aiming at bringing comfort to Boethius facing adversity and death penalty in Theodoric's gaol; *Bevis* tells the story of the protagonist's exile, after he is ousted from his land by his own mother. The 405 is thus a manuscript of exile and misfortune converted into something positive. **[SEE IMAGE BELOW]** Hubert's motto, *adversante fortuna* (« facing misfortune »), tells the same story and is attached to all the books he bought during and after his exile.

Moreover, according to Hubert himself, the novel can be read like a *roman à clef*. Indeed, in his *Preface*, Hubert explains that Bevis is Henry the Liberal, the sponsor who commissioned the work, as Bevis becomes king of Jerusalem, exactly like Henry really did: **[SEE IMAGE BELOW]**

It is conspicuous that the troubadour concealed in most of the adventures he tells in his romance // those that happened to the contemporary princes and maybe even those of the Earl of Champagne, like Duke Bevis, who died in Jerusalem.

This reading mode was common for readers of 17th century novels, and it shows the ability of Hubert to project reality into fiction and to intermingle them. This leads us to read the manuscript 405 as a « *manuscrit à clef* », dealing with Hubert himself and his trouble with royal power. In that case, the montage of medieval manuscripts is in direct correlation with the most immediate present, that is to say the author's topical problems.

Using medieval manuscripts to narrate the misfortunes of the public self is a testament to the strong projective value Hubert gives them. But if in manuscript 405 the reflection of an exiled self is based on cryptic and fictional allusions, there is another one in which medieval manuscript and intimate self merge into each other.

The manuscript 379 from the Carpentras Public Library contains, by Hubert's hand, a free copy of the *Lives of the troubadours* by Jean de Nostredame. **[SEE IMAGES BELOW]** To bind them together, Hubert fabricated a cover made from rearranged and pasted medieval manuscripts.

[SEE IMAGE BELOW] On the inside, on the coverboard, Hubert pasted the table of contents of the *Origin of the French Language* by Fauchet in its 1610 edition. **[SEE IMAGE BELOW]** On the endpaper, the reader can see fragments of texts that are as many autobiographical bits that tell the story of the early stages of the exile and the stay at the Bastille:

- I left the city of Aix today 4th of May 1668
- Today 18th of May I reached Paris
- 14th of May arrested in the Bastille

The style of these brief notes is merely factual, and Hubert often removes the « I »; **[SEE IMAGE BELOW]**. Sometimes he only writes vague dates. Sometimes his bookbinding work hides parts of his minuscule log « I am... ». The « I », sometimes blurred or even removed, tells with modesty a minimalistic and fragmentary personal story.

[SEE IMAGE BELOW] On the external side of the cover, Hubert continues talking about him, indirectly, with the same reserve, and resorts to latin citations through which he evokes his misfortune:

« *Disiectus meus murus est* ». Literally, « my wall has been destroyed ». And we understand: « what protects me has been destroyed ». The quote tacitly reveals the fragility, the weakening and the sufferings of Hubert's self. **[SEE IMAGE BELOW]** But in spite of his bad luck, many other quotes display Hubert's forcefulness and resilience, and show that time and patience will be his allies:

- God will bring this suffering to an end
- Bear with, and keep yourselves, for the happy outcome of the events.
- After the clouds, sunshine

The phrase *murus disiectus* as an allusion to the public disgrace that strikes the Gallaup family and to the social ruin of which exile is the instrument. **[SEE IMAGE BELOW]** The *Aeneus esto*, present in another margin of the medieval manuscript, is the family's motto. It's an extract from the first epistle from Horatio to Mecenus: « *Hic murus aeneus esto, nil conscire tibi, nulla palleescere culpa* », « May it be for you a cast iron wall not to have a single thing to reproach yourself for, not to be embarrassed by a single fault ». This motto recalls that moral integrity is the cardinal family virtue amongst the Gallaups. **[SEE IMAGE BELOW]** It is the fortress that protects their honour, and it's displayed on their coat of arms. **[SEE IMAGE BELOW]**. Interestingly, Hubert affixed on both sides of the cover two wax seals representing this coat of arms. Quotes, family mottos and seals infuse Hubert with a feeling of moral integrity and the firm belief not to have betrayed the king during the Saint Valentine's Day events.

The medieval manuscript, which keeps the textual memory of the literary forefathers, also holds the memory of more recent fathers of his family. By filling in the blanks of the manuscripts, Hubert rehabilitates his own dignity and links the present time to a Middle Ages that would be the warrant of moral nobility. The medieval manuscript, turned into a receptacle for personal memory, is symbolically a cast iron wall that protects against adversity.

[SEE IMAGE BELOW] At the centre of the book, as I said, Hubert placed a copy of the lives of the troubadours, which resonate with the fragments of his own life, as if his own existence was taking the form of a *vida*. It would be easy to read in this biographical manuscript the discreet temptation of auto-fiction, medieval life stories giving a new form to the intimate self. **[SEE IMAGE BELOW]** Through this log, through this travel companion, Hubert brings these stories with him, but also the raw matter that would thwart the exile. This book is a phantasmatic space that enables him to stay close to the Provençal space that he was forced to leave behind.

The text contained by this book establishes that the noble troubadours were the creators of the love courts, these parliaments, these « plenary courts », as Hubert, in his quality of lawyer, calls them, where poets were jurists in love cases, in which law serves love. And it's particularly relevant for him after he was stricken by the king's disaffection. Here, the political joins the intimate, and it's specifically the Middle Ages that enable the connection.

Thus, such manuscript manipulations do not merely show a scholar's interest for the Middle Ages. They are clearly, in Gallaup's case, an instrument of poetic recreation, which graft motifs from ancient times onto contemporary topics. Such topics can be either political (the exclusion of part of the nobility from the State apparatus at the instigation of Louis XIV), social (women and their place in society) or literary (the claim that there is a filiation between medieval and modern literatures). The past is a living matter that can irrigate and infuse modern reflection.

If we go back to the beginning of my paper, and particularly to the *topos* of the found manuscript, it seems that it covers a complex, intricate reality. Obviously, it is undeniable that the *topos* really is a *topos* as far as MJ's work is concerned. But in any case it's not just a literary expedient. It consists in a double movement of real contact with the manuscripts and their fictionalization — to the point that their manipulations and truncation of the sources caused disbelief among scholars. My point is not to state that one should believe every author's allegations when they mention a found medieval manuscript. But the example given by the Gallaups show us that the 17th century did more than simply read books from ancient times. Hubert's work in itself is rather spectacular, and modern annotations in medieval manuscripts remain generally more discreet and modest, even though they can be enlightening and worthy of interest too. That's why my argument here is not to draw any general conclusion from this very specific example. I only wanted to display a few stakes that a study on the concrete reception of the Middle Ages can open a window onto.



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Uses of the Past:

Cultural Memory in and of the Middle Ages

2-3 March 2017



INDIANA UNIVERSITY BLOOMINGTON

Marie-Jeanne L'Héritier de Villandon
1664-1734

Author of :

- *Letter to Mademoiselle de G.* (1696)
- *Apotheosis of Mademoiselle de Scudéry* (1702)
- *The Dark Tower or the Bright Days* (1706)



Tibullus and Propertius are amongst the first ones, crowned with shiny laurels and blooming myrtle. Agreeably, the gallant troubadours of Provence were part of the cortège. Those who appeared with most distinction amongst the Poets were **Jaufred de Rudel**, who died from his love for a foreign princess for whom he sailed across the sea after learning about her charms; **Guilhem Adhemar**, who died from the same passion as Jaufred for the fair and wise **Comtesse de Die**. **Elyas de Barjols**, Knight, lover of the fair Princess of Forcalquier, and **Boniface de Castellane**, passionate lover of the comely **Belliere**. The remembrance of the Poets' delicate loves and beautiful works drew much attention to them at first.

Mademoiselle L'H..., The Apotheosis of Mademoiselle de Scudéry, 1702.

Tibule & Properce y paroisoient des premiers couronnez de Lauriers brillans & de Mirthes fleuris. On remarquoit dans cette troupe avec plaisir les galans Troubadours de Provence. Ceux qui paroisoient avec le plus de distinction parmi ces Poètes étoient, Jaufred de Rudel, mort d'amour pour une princesse étrangere qu'il avoit été chercher au travers des mers sur le seul récit de ses charmes ; Guilhem Adhemar, mort de la même passion que Jaufred pour la belle et sçavante Comtesse de Die. Elyas de Barjols, Chevalier, Chevalier de la belle Princesse de Forcalquier, & Boniface de Castellane, amant passionné de la charmante Belliere. Le souvenir des délicates amours & des beaux ouvrages de ces Poètes, les faisoit regarder d'abord avec attention.

Marie-Jeanne L'Héritier de Villandon, *L'Apothéose de Mademoiselle de Scudéry*,
Paris, Jean Moreau, 1702, p. 27-28.

The gallant troubadours pre-empted that their works would be developed upon. Before them, novels were unknown. Then some were written. For centuries, this type of production became increasingly beautiful, and they finally reached the perfection up to which Mademoiselle de Scudéry raised them [...]

The decadence of these novels caused their waning favour, it thus seemed wise to trace them back to their sources, which triggered the revival of the troubadour tale.

Marie-Jeanne L'Héritier de Villandon,
« Lettre à Mademoiselle de G. », 1696.

[...] ces galans troubadours virent beaucoup enrichir sur leurs projets. Avant eux, on n'avait point entendu parler de Romans : on en fit : de siecle en siecle ces sortes de productions s'embellirent, & elles sont venuës enfin à ce comble de perfection où l'illustre Mademoiselle de Scudéry les a porté [...]

Cette décadence des romans en ayant fait prendre du dégoût, on s'est avisé de remonter à leur source, et l'on a remis en regne les Contes du stile des Troubadours

Marie-Jeanne L'Héritier de Villandon,
Bigarures ingénieuses, « Lettre à Mademoiselle de G. », Paris, Jean Guignard, 1696, p. 234.

L A
TOUR TENEBREUSE,
ET LES
JOURS LUMINEUX
CONTES
ANGLOIS,

*Accompagnez d'Historiettes, & tirez d'une
ancienne Chronique composée par
RICHARD, surnommé CŒUR DE
LION, Roy d'Angleterre.*

Avec le Récit de diverses Aventures de ce
Roy.



A A M S T E R D A M.

Chez J A Q U E S D E S B O R D E S,
Marchand Libraire, vis-à-vis la Grand'
Porte de la Bourfe.

M. DCCVI.



A learned man with an insatiable curiosity for anything concerning Gaulish Antiquity had in his possession the manuscript that I just mentioned. He agreed to share the very rare document with me. It is from that manuscript that I drew the Tales of King Richard [the Lionheart] that I am giving to the public today.

**Marie-Jeanne L'Héritier de Villandon,
The Dark Tower or the Bright Days, 1706 (Preface).**

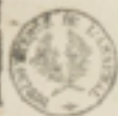
Un sçavant homme qui a une curiosité sans bornes pour tout ce qui regarde l'Antiquité Gauloise, avoit en sa possession le manuscrit dont je viens de parler, & voulut bien me faire part de ce rare Ouvrage, qu'on ne trouve qu'avec difficulté. C'est de ce Manuscrit que j'ay tiré les Contes du Roy Richard que je donne aujourd'huy au Public.

Marie-Jeanne L'Héritier de Villandon,
La Tour ténébreuse ou les jours lumineux, Amsterdam, Jacques Desbordes, 1706, Préface.

DISCOURS
SUR LES ARCS
TRIOMPHAUX

DRESSÉS
EN LA VILLE D'AIX,

*A l'heureuse arrivée de Monseigneur le Duc de
BOURGOGNE, & de Monseigneur le Duc
de BERRY.*



A AIX;

Chez JEAN ADIBERT, Imprimeur du Roy;
proche le Palais.

M. D C C. I.

Ms. H. 19. 83

**Pierre Gallaup de Chasteuil,
*Discours sur les arcs
triomphaux, 1701.***



And it's only upon reading the manuscript copied for my brother HGC, Crown prosecutor at the Parliament, [...] that I found the origin and foundation of this Love Parliament, which is the theme that I expose [here].

Pierre Gallaup de Chasteuil,
Discours sur les arcs triomphaux,
1701.

Et ce n'est qu'à la lecture d'un Manuscrit, qu'Hubert de Gallaup Avocat general en ce Parlement mon frere, [...] que je découvre l'origine et l'établissement de ce Parlement d'Amour, qui est le sujet que j'expose [ici].

Pierre Gallaup de Chasteuil,
Discours sur les arcs triomphaux, Aix, Jean Adibert, 1701.



BEZIERS

Agui son escrih Las Denos
quan trobadas Los trobadores
de Proensa

Den Sauaric de mauleon
et en gausellins faidits
et en nugo de la bacalaria

Gauselins tres iocs en amor, atz
paxets auos et an rgon
e chascun prendets lo plus bon
et laissats mi cal queus voillats
guna donna tres precadors
e destreing la tan lor amors
que quant tuit trei li son denar
a chascun fai damor semblan
Lun esgarda amorosamen
a l'autre estreing lamam dousamen
al terz chasi el pe risen
digats al qual pois aissi es
fai maior amor de tot tres
Gausellins

Den Sauaric de mauleon. et en Gausellins fa
idit. et en nugo de la bacalaria. 1.



Gausellins tres iocs en amora
tz. Parrie auos et amigon.
Chascun prendets lo plus
bon. Glaiat mi cal queus
voillats. Cuna donna tres
poadors. Destreing la tan
lor amors. Que quant tuit trei
li son denar. Achasam sui da
mor semblan. Lun esgardamorosamen. Al
autre estreing lamam dousamen. Al terz
chazial perren. Digats al qual pois aissi es
fai maior amor de tot tres.

Cox a 44 dia de Roma
 cella qui me veu en abra
 et cella de qui me abra
 mas de la bella paria
 on may plus en volera
 non en que a que me veu mai
 mal nos son del rombar me fui
 ep. 8

dea pro e santa maria
 on qua na beatuaria
 de noxona quill dome Dai
 cell creca son pres uoxa

Guillerm de Capetaing 923



Guillerm de Capetaing si fo uns
 Cavalier de la contrada de fo
 Astillon qui confinava con Barcelona
 e con Naxona, molt fo avar e
 presat d'armas, e de servir e de
 festa, e avia en la sea encara
 de una donna qui avia nom na
 donna de monda mella de Ray
 mond del Castell de Astillon quera
 molt rica, e gentil e brava, e molt
 e aguillos e guillerm de Capetaing
 si amava la donna per amor e
 cantava delis los cantos d'ella e fo
 donna quera totes a gentils e bella
 e pleris de volia li fo mas que
 a se del mon, e fo dih a Raymond
 del Castell de Astillon, e el com hom rasi
 e gilot, en quasi lo fait, e sap que
 veus era, e fet fort guardat la muller
 e vent un dia quel del Castell
 de Astillon fo en passant guillerm
 sens veure, compaignie, e avit lo
 a trobar li lo cor del cor e fo lo
 a trobar e se escurar a son albene
 e per lo xortir e far poubada e fo
 lo don a manar a la muller.



curieu prou de l'homme
L L L L



Guidusel 22.

Guidusel si fo de Limosin gentil castelan
& el & seis fraires, & son cousin Elias eron seignors

9 Guillen de Capetaing 928.



Capetaing si fo uns

Béziers Songbook, p. 116.

Béziers Songbook, p. 106.

5 2 5 5 4
Masalais de Porcaxage

Béziers Songbook, p. 171.



de porcaxage si fo



Louise of Lorraine, Queen of France, c. 1583, Jean Rabel, Louvre Museum.



Ann of Austria by Rubens, 1622, Prado Museum, Madrid.



Betrars del quiet si fo un gentil
Castellans de present valens cavaliers
e laas e bons guerriers e fetz bonas
Cançons e bons sixentes
Nostre adams, na pas de vit la vie de ce
dout la maison est encor en luyte en qd
Barony de saint maxe, et meheurs de barbert

Chanson en dialogue

Bona donna dura ves que u deman
me digatz ves segon votze semblan
Puy votze fiz amary vos ama tan
Cartra ves vos non xalina ni plan
me digatz segon votze veraxia
Amies bettran
Que ame alui
el amies coxa
fint e fidel u
si trop paxel
mas de bon pax
caisi comen fr

Béziers Songbook, p. 145.

Densauarice de manlleon. et en Gausellins fa
idiz. et en nugo de la bacalaria. 1.



Dauselins tres iors en amora
re. Partis avec et amigon.
Echafue prender lo plus
bon. Glanlatz mical queus
uoillat. Cuna donna tres
piadora. Edestreing la tin
lor amors. Que quan tuz nei
li son denan. Achafsam fin da
mor semblan. Lun esgard amorsamen. Maut
streing l'aman doulsamen. Al rez chanzial peri
zen. Digatz alqual poie aissi es. fai maior amor
de vos tres.

Songbook I, BnF fr. 854, 13th c.

C'ades se vien sui deus
en uen sui sui sui
e il si lei sui d'adaman
oua nol sui sui sui
e feras del sui sui
non e sui sui sui
en sui sui sui
non sui sui sui

9 9 9 9 9 9
e de qua sui sui sui
ma donna sui sui
qui sui sui sui
e sui sui sui
si sui sui sui
que sui sui sui
de sui sui sui

ce sui sui sui de sui sui
non sui sui sui sui sui
e sui sui sui sui sui
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e sui sui sui sui sui

La Consta de dia



La consta de dia si feras
den d'adaman de sui sui
e non si feras sui sui
D'adaman e sui sui sui

Historia de la que este conste de dia
una dama feras sui sui
e non si feras sui sui
D'adaman e sui sui sui

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Netherlands

Belgium

Germany

Luxembourg

France

Switzerland

Liechtenstein

CARPENTRAS

Italy

Google

Rome

English Channel

Bay of Biscay

Zaragoza

Andorra

Monaco

San Marino

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Bologna

Verona

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Grenoble

Geneva

Marseille

Montpellier

Toulouse

Bordeaux

La Rochelle

Nantes

Rennes

Brest

Plymouth

Southampton

Brighton

Oxford

Bristol

Cardiff

Cambridge

Amsterdam

The Hague

Antwerp

Brussels

Essen

Cologne

Dortmund

Hanover

Wolfsburg

Brunswick

Magdeburg

Berlin

Leipzig

Dresden

Frankfurt

Mannheim

Nuremberg

Karlsruhe

Stuttgart

Strasbourg

Augsburg

Munich

Salzburg

Zurich

Austria

Slovenia

Theatre

Croatia

Gijón

Santander

San Sebastián

Bilbao

Vitoria-Gasteiz

Oviedo

León

Girona

Corse



Carpentras Public Library, ms. 405, 1670s.

BOECE
DV CONFORT
De la Philosophie.
Par Maistre Jean de Meun.



IMPRIMERIE
DE
M. DE LAUNAY

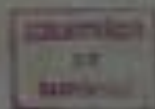
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No 405 au Catalogue
Lyon 1670

199.

LE ROMANT
DE BEVVES D'ANTHONE,
ET DE IOSIENNE
Princesse d'Armenie.

Compasé par un Jonglere's
Champenois du Règne de Louis
le Jeune Roy de France,
et de Henry le Large
Comte de Champagne.



1670

1670

Le Preface

Le est si peu de personnes qui se
 Laisent de voir dans les anciennes
 poesies de nos exoumeux ou jongleurs
 parons ce qui nous aeste de plus utile
 du langage de nos ancestres que tout un
 usage de seroim exteurement perdu dans
 les tenebres de loubly, si des savaus romes
 qui nous ont enrichis nostre histoire
 d'auteurs vrais qui layns mieux explique
 ou qui ayent plus agreablement eclaire
 ce qui y est de plus obscure que de ceux
 qui ont emprunte de ces vains romes
 creus, ne les eussent retiens pour un si
 bon usage de la pourvee de ses gardes
 Bibliothegues ou ils estoient depuis un si
 long temps ensevelis. Tel avoit esté le
 sort de ce romans pour Conhert les amons
 et des adventures de Beucas due d'arthonne
 et de Tormes poineuse d'axmeie, et l'on
 des plus anciennes librairies de la ville de
 Reims en champaigne ou il estoit si peu
 comeu, par la difficulte qu'il y a de
 decouvrir le caractere que ceux qui y

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TABLE

DES MATIERES.



Le temps a tellement effacé la première page de ce roman qu'on ne peut rien lire de qui nous soit possible la connaissance de son auteur ou de son lieu ou de son temps qui vray semblablement y deussent être. I

La duchesse L'échenie femme de Guyon duc d'antone, a de l'ambition pour son mary d'estre auant en rage et de venir espenduement amoureux de Doon de Mayence quelle sollicite par ses lettres d'abbatis de luy Guyon . . . 2.3.

Doon de Mayence de son desir de la duchesse eue grande satisfaction, prenant les quelles il assemble ses amis et se rend avec eux au lieu assigné a son frere pour aller avec Guyon qui deuoit venir a la chaste en la dite la . . . 3.4.

La duchesse s'avoit esté malade et prie le duc Guyon son mary de vouloir aller a la feste intentionnelle pour y prendre un cest, dont la comte tout charmé de la pouvoit seulement guérir de son mal. Guyon qui d'antoin portoit son port avec ses parents pour la satisfaction de sa femme de se faire accompagner a



Carpentras Public Library, ms. 405, 1670s.

Jean Desmarets de Saint-Sorlin, *Ariane*, 1639 ed, etching by Abraham Bosse.



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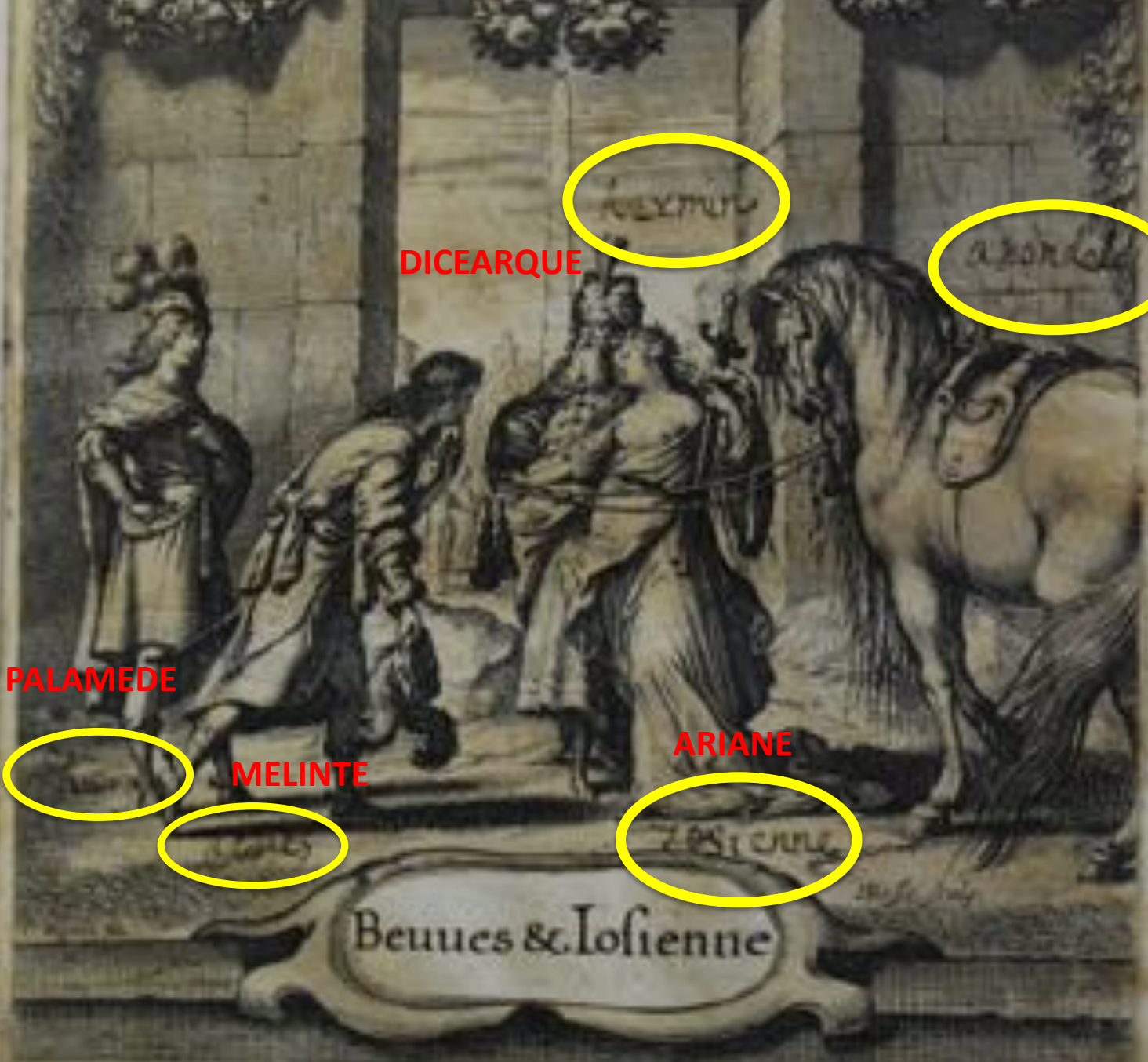
Jean Desmarets de Saint-Sorlin, *Ariane*, 1639 ed, etching by Abraham Bosse.



Carpentras Public Library, ms. 405, 1670s.



Jean Desmarets de Saint-Sorlin, *Ariane*, 1639 ed, etching by Abraham Bosse.



DICEARQUE

DICEARQUE

AZOR

PALAMEDE

PALAMEDE

MELINTE

MELINTE

ARIANE

ARIANE

Beuves & Iosienne



REIMS



REIMS

AIX

men coromus, en ont oste toutes les
graces et cause la reste de la plus
grande partie de leurs ouvrages, ni
ne nous reverrions jamais entre les
mains des ne nous sont venus par
des coups d'hasard semblables a ceux
ou un vire de nous donne ce roman
de beues, pour l'intelligence duquel
il estoit necessaire de dresser la table
des matieres que j'ay mise a la fin du
Livre 3

Deus nobis hec otia
fecit 3

Deus nobis hec otia fecit.

Virgil, *Bucolics*, I

(God provided us with idle
time and leisure).

don s'achet que mou
se de mater au ciel sequeste
ce le corps s'abais vers terre
cax ces chose desordonee
se corps deou au corbe fente

Fin des vers de Jean de Meun contenuz en
sa translation du livre de confort de
philosophie, de Boece, dont il a ausy
traduis la prose & dessus de vers ou que pris
de l'ancien manuscrit dudit auteur conserve
en la bibliotheque de l'eglise Notre Dame de
Reims J B



End of the verse by Jean de Meun containing in its translation of the *Comfort of Philosophy* by Boethius, whose prose he also translated. Those lines were taken from the ancient manuscript by the aforementioned author, kept in the library of the Notre Dame church in Reims.

Carpentras Public Library, ms. 405, 1670s.

Fin des vers de Jean de Meun contenant en sa translation du livre de confort de philosophie, de Boece, dont il a ausy traduit la prose. Lesquels dit vers ont esté pris de l'ancien manuscrit dudit auteur conservé en la bibliotheque de l'eglise Notre Dame de Reims.

Adversaria fortuna

Dialogue de la Vie et de

9413

La Mort, Composé en Vers par
Maître Jacques Bongars
Sieur de Baulongreuil.

Traduit en François par Jehan
Lambert Docteur de Chastillon de Dombes.



A Lyon
Chez l'Imprimeur & Libraire Claude
M. D. C. L. Vj.

Carpentras Public Library, ms.
379, 1670s.

... dicens. Remanet
... sanguinem iustit
... illi dixerunt ei. Qu
... nos. Tu videns. Et
... tis argentatis i sepl
... laq
... rps a
... pus a
... nt. N
... m coe
... um la
... nclio

BIBLIOTHEQUE
de
CARPENTRAS

... ex ill
... gram signa i sepul
... an regimorum. P
... uocatus est ille a
... et el amach de e ag
... ngatus: usq in l
... ternum dian. Tunc
... sciam e: q dca e p l
... nam pphiam dian
... tu. Et accepit tgi

[Handwritten notes in a cursive script, likely a later addition or marginalia.]

[Main body of the manuscript page, containing dense Latin text in a Gothic script. A circular seal is visible in the center of the page.]

Carpentras Public Library,
ms. 379, 1670s.

[Faint, mostly illegible Latin text in a Gothic script, likely a manuscript page with bleed-through from the reverse side.]

te fent. dunc
n. et unare. q
lit hom. m. m.
o gallus cantat
cordatus est p
ihū quod r
gallus can
gabris et o
ficut ant
fco: conal
omnes pu
tum i leu
fuis ihū. uer
maderat. Et
adduxerunt
diderunt cum
lato plidi. Tu
uidas qui cur
quod dampnat
p. uentia dicit
lut. ecc. argu
apud: sacerdo

379

[Vertical marginal notes in a cursive script, possibly a commentary or gloss.]



1668
 de l'ouverture de l'Hay
 par le sieur de Saxe

TABLE

Espece de Herbes.	175.5		
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Suis parti de ceste
ville daix ce Jourduy 4^m may
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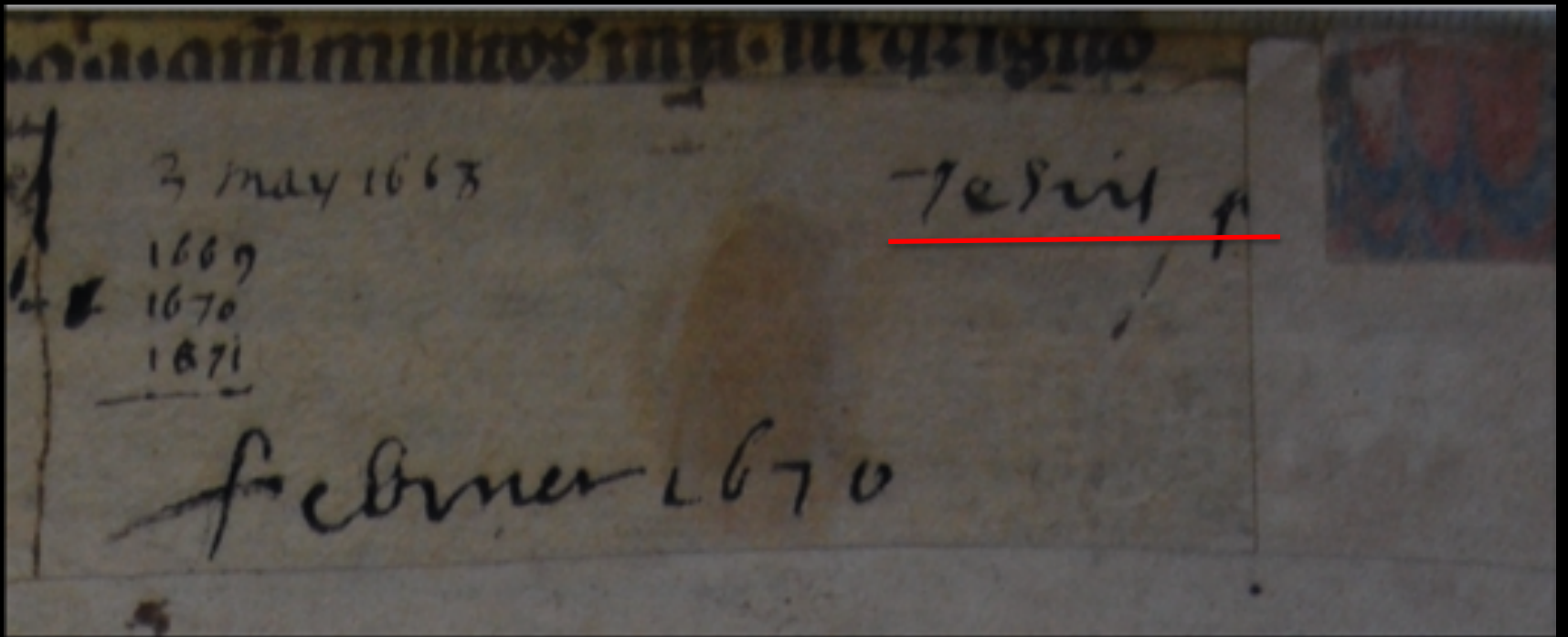
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duens de Bretaigne

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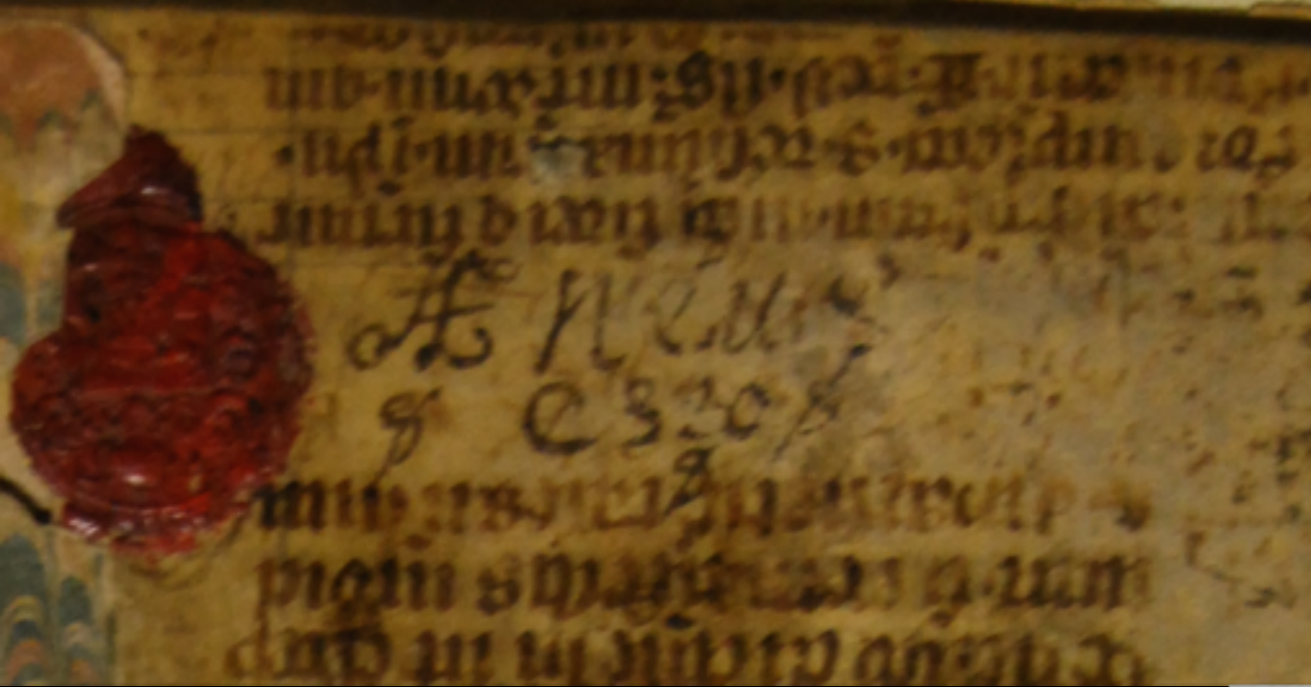
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ms. 17.

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Hic murus aeneus esto, nil conscire tibi, nulla pallescere culpa.
Horatio, *Epistle to Mecenas*

(May it be for you a cast iron wall not to have a single thing to reproach yourself for, not to be embarrassed by a single fault).



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Antoine Fayet

Le 14e du moys d'Avril 1577
 Le 15e du moys d'Avril 1577
 Le 16e du moys d'Avril 1577
 Le 17e du moys d'Avril 1577
 Le 18e du moys d'Avril 1577
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 Le 30e du moys d'Avril 1577

Le 1er du moys de May 1577
 Le 2e du moys de May 1577
 Le 3e du moys de May 1577
 Le 4e du moys de May 1577
 Le 5e du moys de May 1577
 Le 6e du moys de May 1577
 Le 7e du moys de May 1577
 Le 8e du moys de May 1577
 Le 9e du moys de May 1577
 Le 10e du moys de May 1577

Fayet de l'Esprit

Le 1er du moys de Juin 1577
 Le 2e du moys de Juin 1577
 Le 3e du moys de Juin 1577
 Le 4e du moys de Juin 1577
 Le 5e du moys de Juin 1577
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 Le 30e du moys de Juin 1577

Fayet de l'Esprit

Le 1er du moys de July 1577
 Le 2e du moys de July 1577
 Le 3e du moys de July 1577
 Le 4e du moys de July 1577
 Le 5e du moys de July 1577
 Le 6e du moys de July 1577
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... dicens. **Procurat**
... sanguinem iuste
... illi dixerunt ep. **Qui**
... nos. **Et videns. Et**
... argentes iis apl

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... an pignorum. **P**
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... del demach. **De** e ag
... migitus. **Et** i m l
... tecum dicit. **Time**
... scum. **E** q. **Et** e p d
... nam pphiam dicit
... em. **Et** accipit ign

Handwritten notes in the left margin, including a large 'P' and other illegible scribbles.

Main body of text, including a large blue circular stamp in the center.

Text in the right margin, including a large 'P' and other illegible scribbles.

BIBLIOTHEQUE
de
CARPENTRAS

Carpentras Public Library, ms. 379, 1670s.



Evergier dōneur nownellement

imprie a paris. De sentreprise z voyage de naples. Auquel est
 compris tout le roy Charles huitiesme de ce no a banpere des
 ployer passa et rapassa de iourner en iourner depuis. Lyon iusqua
 a Naples. z de Naples iusques a Lyon. Ensemble plusieurs autres
 tres choses faictes z composees Par tenues pere en bien monsieur
 Detonies de saint. Celsais curieur dangoulesme. et par. Masire
 sabbir de la lignie serantier de la. Roine et de monsieur le due de la
 troye avec autres.



*le Roy de France de son conseil de
laquelle il est fait mention en
ces lettres patentes de son
seigneur de France de son conseil de
laquelle il est fait mention en*

Les loups ravissans

Cesuy livre
Du autrement doctrinal moral
Intitule est qui desuure
Dont chapitres en general
Du chascun se vante et rural
Nest par trop il pourra congnoistre
Comment eviter vice et mal
On doit et tres vertueux estre.

